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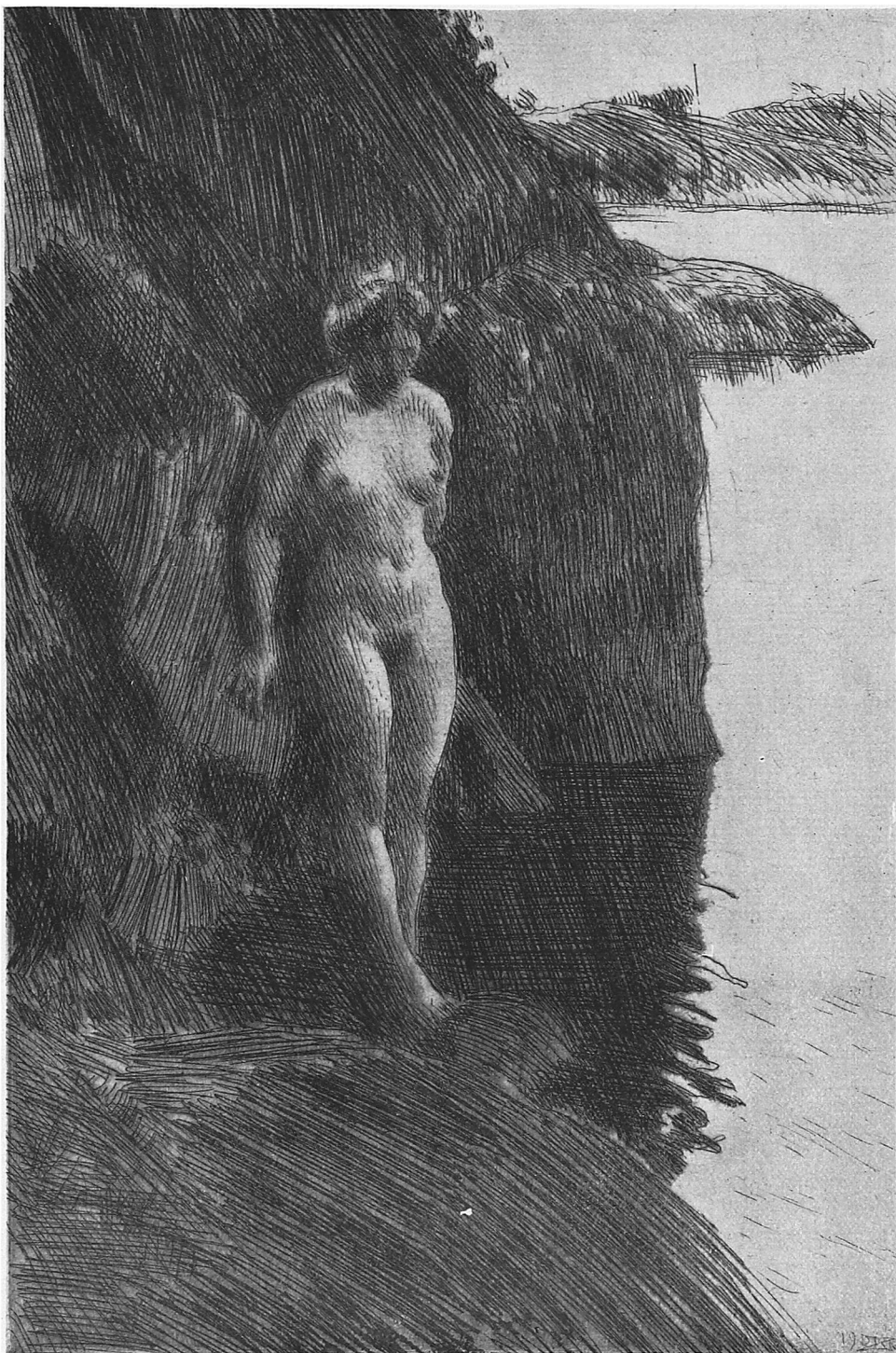
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"THE PRECIPICE"
ETCHING BY ZORN

Roullier's Galleries



ROWING TO CHURCH
BY ZORN

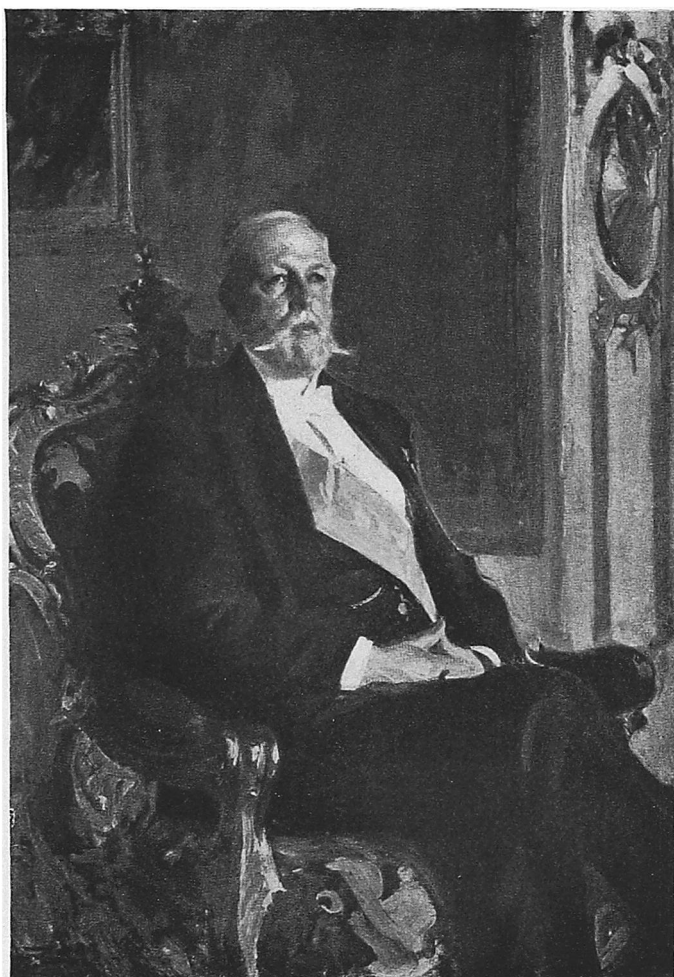
Anders Zorn—the Artist and the Man

By ARVID NYHOLM

WHEN the editor of this journal asked me to write something about Anders Zorn I hesitated, because so much has been written about him and his work in most of the languages of the civilized world. The pictures, etchings and sculptures by this artist-magician have been reproduced in art journals and magazines everywhere, so it seems almost impossible to tell the reader something new and interesting. But the editor insisting, the idea occurred to me that it might be of interest to artists and art lovers to know something about Zorn, the man, knowing him in advance as the master craftsman of his profession. On his ability as an etcher and a sculptor I will therefore not touch

and on his paintings only in a general way, but rather try to tell something of my own personal observations of him, which may throw a little light on his character as a man among men.

Zorn has an immense capacity for work. He has time and inclination for everything. A perfect master of the technique no matter what medium he uses, it has not come to him without effort. Even after long working hours, when we were sitting chatting in his little hut in Gopsmor, a few miles from his home in Mora, he was incessantly whittling wooden spoons, every one with a little figure for handle and all different. He needs them in his household in this little primitive place in the woods,



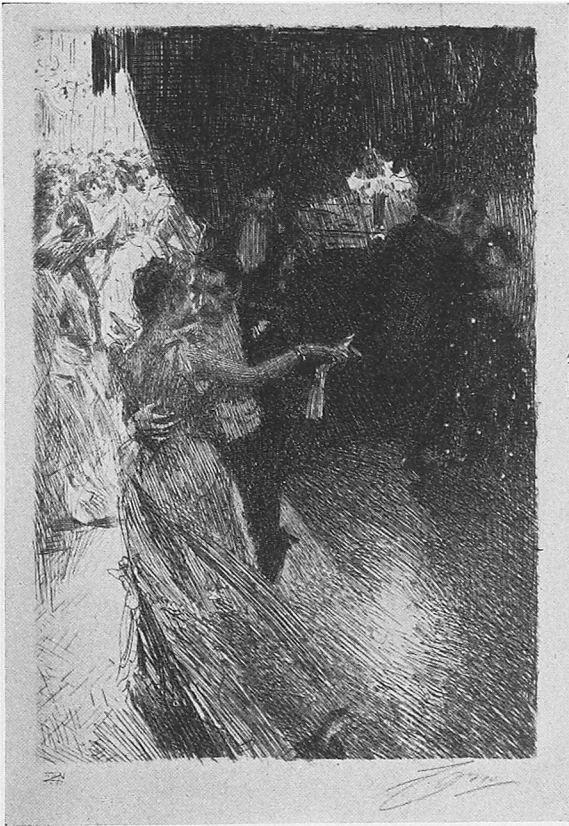
KING OSCAR OF SWEDEN

BY ZORN

where everybody eats his porridge from a pewter plate with a wooden spoon and sleeps naked under a white, soft sheepskin cover in his bed in the wall. Here the artist goes when he wants to paint the nude out of doors. And Gopsmor is an ideal place for that sort of thing. The very old and picturesque loghouse was originally a fisherman's hut, situated as it is on the brink of the cold and turbulent waters at Dalelven. Deep and fragrant woods with lofty pine trees are all around, and here the master can undisturbed pursue his beloved work. It was here, I think, the superb portrait of the celebrated animal painter,

Bruno Liljepors, was painted out of doors on a cold, snowy winter's day. It is a three quarter length, lifesize portrait, painted as Zorn himself told me—in three hours. Looking at his canvases there seems to be no difficulties over which the artist has stumbled. And yet he says himself that he loves to get into difficulties for the fun of getting out of them with honor intact. To be sure, it is this spirit that makes a man assert himself and give the best that is in him. It must have been this very spirit which made Zorn persist in executing the portrait of Mrs. Potter Palmer in spite of the serious accident which had befallen him.

The horse on which he was riding one day stumbled and fell and rolled over Zorn, who sustained severe injuries, among others a broken collarbone. This necessitated his right arm being carried in a sling for a long time, and as Zorn's stay in America was limited—this happened during the Chicago World's Fair, when he was Commis-



THE WALTZ
ETCHING BY ZORN

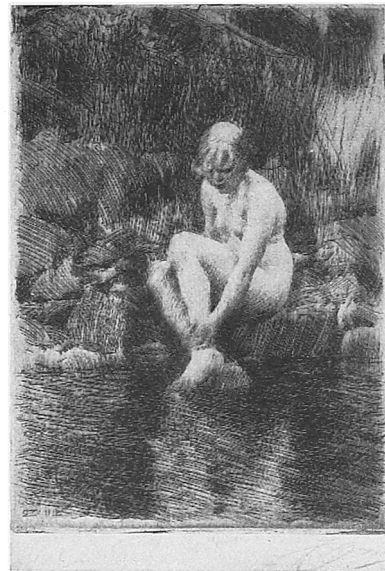
Roullier's Galleries

sioner of Art for Sweden—he decided to paint the portrait with his left hand, something he had never done before. He made his palette on a table, employed a man to wipe his brushes and painted the portrait, which many of us have seen. It is not an intimate portrait of Mrs. Potter Palmer. But I think artists will agree that it is a beautiful representation of a refined American lady and an intensely artistic performance.



AT THE PIANO *Roullier's Galleries*
ETCHING BY ZORN

To this time—of the Chicago World's Fair—belongs also a little anecdote which goes to illustrate Zorn's artistic pride in his ability to paint hands. A well-known Chicago art critic is responsible for the story. Zorn and our critic to-



"DAGMAR" *Roullier's Galleries*
ETCHING BY ZORN

*'MY BOAT AND MY MODEL'*

ETCHING BY ZORN

gether made the rounds of the picture galleries. The critic pointed his cane at a portrait hanging on the opposite wall of the room and exclaimed: "Stunning! Who painted that portrait?" Zorn answered: "You only have to look at the hands to see that I made it."

Although Zorn studied a few years at the Royal Academy in Stockholm—always taking good care to get into a distant corner of the studio or in a window niche, where the professor would not be so likely to notice him and make unfeeling remarks about his work—he finally found the old-

fashioned academy methods unsatisfactory and together with several other students of independent spirit broke away and with a meager purse but lots of hope and ambition left Sweden. Not many years afterwards he made his mark in London with his water colors and soon after in Paris, where he exhibited several paintings in oils, which medium he then had adopted.

In 1890 Zorn had arranged an exhibition of his paintings in Stockholm. I remember well one morning we students were hard at work from the nude in one of the Academy studios when Count von Rosen, who

was director of the Royal Academy at the time, came into the room and said in a very stern tone of voice: "Mr. Zorn has given some free tickets to his exhibition for the use of Academy students. The 'Massier' will distribute them. But let me most seriously impress upon your mind that Mr. Zorn's way of painting is flippant and revolutionary in the extreme. His so-called pictures don't represent a true standard of art, and I would much rather that you don't go and see them for fear that they will poison your mind."



"WET" Roullier's Galleries
ETCHING BY ZORN

There were not many of us working in the studio that afternoon. We all hiked down to Zorn's exhibition and looked and admired. Right here I must say in justice to Count von Rosen, who is a most intellectual and cultivated gentleman, as well as a superb artist, that not many years later, at another Zorn exhibition, he heartily embraced the artist and asked him to etch his portrait. The result we have most of us seen in the admirable etching which so finely depicts Count von Rosen's noble and refined head.

ROSITA
MAURI
ETCHING BY
ZORN



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Galleries

During the Academy's summer vacation, 1891, some of us students asked Zorn, who was then in Stockholm, if he would not give us some instruction. He consented readily, told us to rent a studio, hire a model and go to work. And for several months during his stay in Stockholm for at least an hour every day he would come up to the studio, sit down among us and paint a head or a figure from the model, while Mr. S.,

"MONA"
ETCHING
BY ZORN



Roullier's
Galleries



"SLAVE"

BY ZORN

now teacher of art and languages in Bethany College, Lindsborg, Kansas, sang in a fine and full tenor voice "la nature est endormie."

A man who has always loved his work as well as Zorn and who has that dogged determination that surmounts all obstacles we must readily believe, when he says that he has never yet given up a painting once started. Even when he worked in the difficult water color medium, and although he frequently had mishaps of all kinds during the course of painting—as, for instance, when he was painting at one of the London docks, and his stretcher with the mounted painting which was pretty nearly completed blew into the Thames, and a boatman fished it up with a boathook which he

nonchalantly stuck right through the paper—even then, with the painting torn and blurred, he patched it up and finished it.

Seven years ago, when on a trip to Sweden, I again met Zorn, whom I had not seen in many years. I received an invitation to visit him in Mora, his present home.

He kindly offered me the use of one of his studios and to furnish me with models for the work. I went, of course, and my stay in Mora, in intimate and daily intercourse with Zorn and under his so valuable guidance and instruction, is indeed one of my most delightful and interesting experiences. To sit in his studio, with evidences of the master's handicraft all round and look through his bulky portfolios with drawings, etchings and water colors from

all parts of the globe is in itself a treat any artist or art lover would enjoy. Among other paintings I noticed numerous water color sketches of the ocean, for whenever Zorn crosses the Atlantic he paints at least one sketch every day. And what sketches! Masterly, direct, full of movement and color.

While up here in "Zorn's own country," where he was born and raised, I was impressed by the fact that Zorn, the cosmopolitan, the man of the world, seemed to be so thoroughly one of the people and that



THE TOAST
ETCHING BY ZORN

Roullier's Galleries

the peasants looked upon him and treated him as one of them. That they are proud of him is no wonder, for seldom, I think, has an artist shown in so many varied ways his love for the place where he was born and for its people. Not only has he depicted them in his canvases with sympathetic truth, at work or at play, but with generous and never grudging hand he gives large sums of money to individuals and institutions. And in every way does he encourage them by his warm personal interest for the common good. In all these endeavors

AUGUSTE
RODIN
ETCHING
BY ZORN



Roullier's
Galleries

ors his wife, Mrs. Emma Zorn, and his sister, Mejt. are his enthusiastic assistants. They have established and support a high school and schools for the old trades of "slojd" and weaving and try in every way to keep up old traditions characteristic of the people in this part of Sweden. In the long winter evenings Zorn himself teaches freehand drawing and modeling to the school children and to others who might be interested.

THE
FISHERMAN
ETCHING
BY ZORN



Roullier's
Galleries

*"MORNING BATH"*

BRONZE BY ZORN

Among other ventures Zorn has had erected a large hall for the use of the people where lectures and concerts are given as often as possible and where the peasants gather from near and far on Saturday nights and holidays in their pretty and colorful costumes to dance the old folk dances accompanied by native musicians, who play their quaint tunes on violins and accordions. Whenever Zorn is at home you will always find him out among his friends "in the thick of the fray" with his arm

round a sturdy, red-cheeked peasant girl.

A little story showing Zorn's wholeheartedness and generosity was told me by Mr. Albert Engstrom, one of Sweden's foremost writers and illustrators and an intimate friend of Zorn's. He relates: "One evening I was sitting at supper with the host and hostess in the cozy dining-room in Zorn's house in Mora, when there was a knock at the door in the outer room. A servant opened the door. Someone wanted to speak to Mr. Zorn. Zorn

went out and returned after a few minutes, visibly affected by the interview. He told us that a man he did not know, an agent at a little railroad station in a nearby county, had just confessed to him that he had speculated with funds entrusted to him, that he had lost a considerable sum, some 4,000 kroner, and that the time for him to give an account was at hand. He knew that this meant for him prison and dishonor, his family in want, and he asked Zorn to help him. But Zorn refused, say-



SKERRI-KULLA Roulhier's Galleries
ETCHING BY ZORN

ing that he did not want to encourage any wrongdoing.

"We were all in rather a depressed mood the rest of the evening, discussing the future of this poor fellow. Zorn soon retired, but he was up early the next morning, sent for the man and handed him the money. The possibility of a future reimbursement was out of the question, for a wayside station master in Sweden with a large family to support—they all have large families—has never many pennies to spare.

Zorn is one of the few artists who have made a fortune out of their work—and he

ZORN AND
HIS WIFE
ETCHING BY
ZORN



Roulhier's
Galleries

has made it by his work only. There is something in his nature of the thriftiness of the people in the part of Sweden where he was born. From them, perhaps, has also come to him that independence of spirit for which he is known. He has worked hard and always insisted on a good price for his work. There is an amusing anecdote about Zorn and the late King Oscar of Sweden, at the time when the artist painted the portrait of his royal patron.

VALLA—
KULLAN
ETCHING BY
ZORN



Roulhier's
Galleries



CROWN PRINCESS
MARGUERITE OF SWEDEN
ETCHING BY ZORN

Roullier's Galleries

The old king, though very wealthy, was known to be extremely economical in money-matters, and therefore he made an agreement with Zorn about the price of painting, before the sittings commenced. The artist asked a certain price for a portrait of the king in plain clothes and a somewhat larger sum if the king should wish to be painted in uniform with all his medals and insignia. It meant more work, and so Zorn insisted on more pay. It was decided that plain clothes should be the thing. But when the day for the first sitting came, the king appeared in full uniform. When Zorn reminded the king of their bargain he said: "How much did you say the difference in

price was?" Zorn mentioned the sum. "Why, my dear Zorn," said the king, "I think I'll go in and change clothes." And so he did.

In Gopsmor and at his home in Mora the artist spends most of his time, but in the summer he casts loose the hawsers of his splendid sailing yacht and starts for a cruise, sometimes across the Baltic to Finland or Russia, but mostly round the long coast of Sweden. And wherever he finds a place to suit his fancy he casts his anchor and commences his work, in the morning fishing or hunting, in the afternoon painting. It was in one of these idyllic little nooks of the Swedish "skerries" that I

found him one summer evening a couple of years ago. The yacht was anchored in a little bay, where its tall mast threw a straight and unbroken shadow in the calm water. Under the sun-tent on deck the master and his models enjoyed their supper after their day's work. I was most kindly welcomed and invited to be one of the party, and at the coffee we had a long and pleasant chat about America, where Zorn has so many friends and admirers and



LADY WITH A CIGARETTE
ETCHING BY ZORN Roullier's Galleries

where a great many of his best pictures and portraits have been painted.

Some artists, interested in the modern movements in art, hold as their opinion that Zorn's pictures lack color or refinement of color, that they give an impression of paintings in black and white and yellow. It is true that Zorn uses only a very limited palette, especially when he paints indoors, when he considers that black, white, red and yellow should be enough for all ordinary purposes, except when a very decided color is present, as, for instance, a light blue or a positive green in a drapery. Paint-

THE
OMNIBUS
ETCHING
BY ZORN



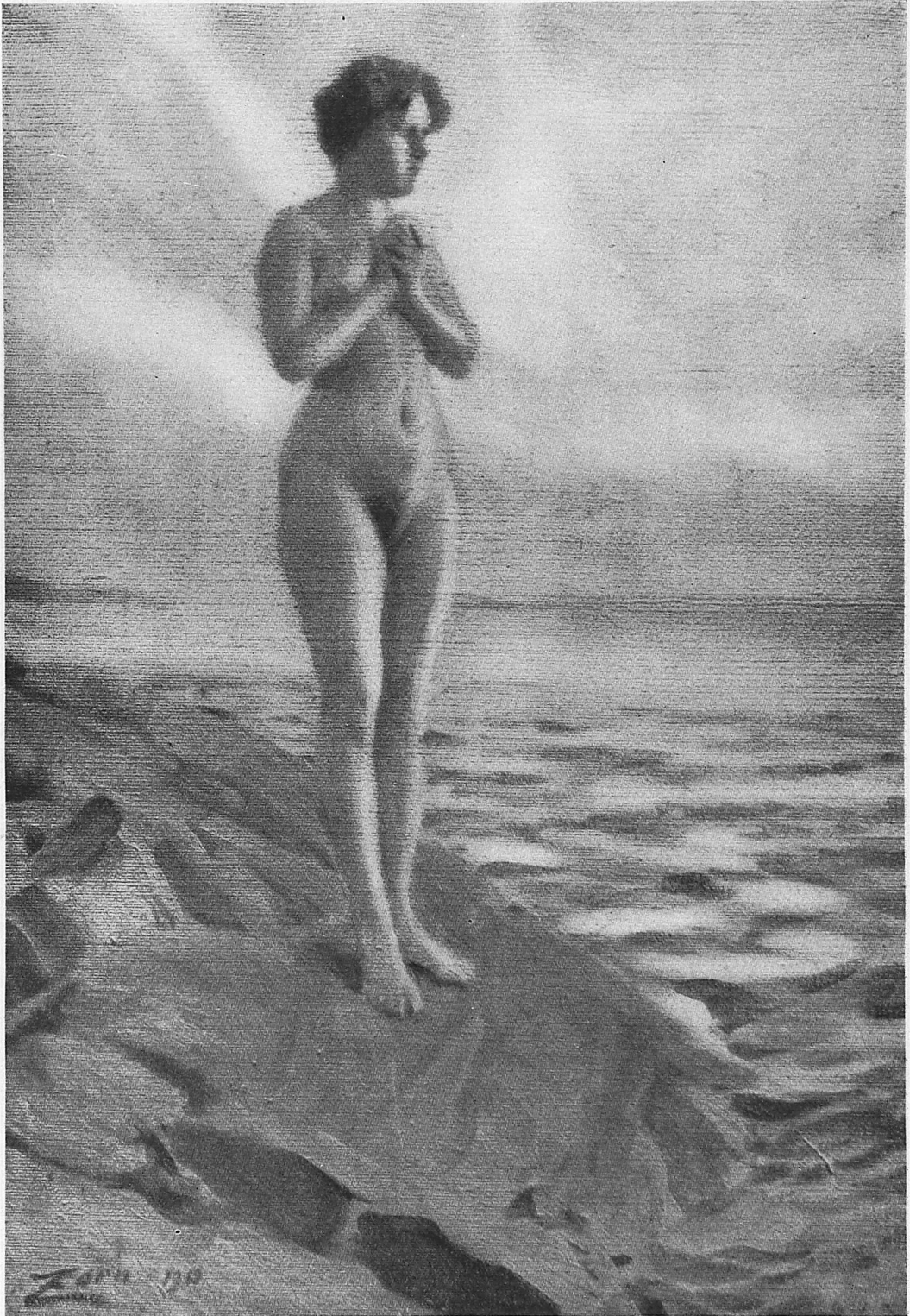
Roullier's
Galleries

ing nude out of doors, he is naturally forced to use several more colors, although not as many as most painters. But I would not hold this against him. On the contrary, Zorn's pictures are always consistent, that is, they hang together all through. He produces an effect astonishing in its truth to nature, for he is a master of values and his pictures are steeped in light and atmosphere. He relies a great deal on the spirit of his technique, on the brilliant and spontaneous strokes of his brush, to make his picture interesting. But this is only a

MME. OLGA
BRATT
ETCHING
BY ZORN

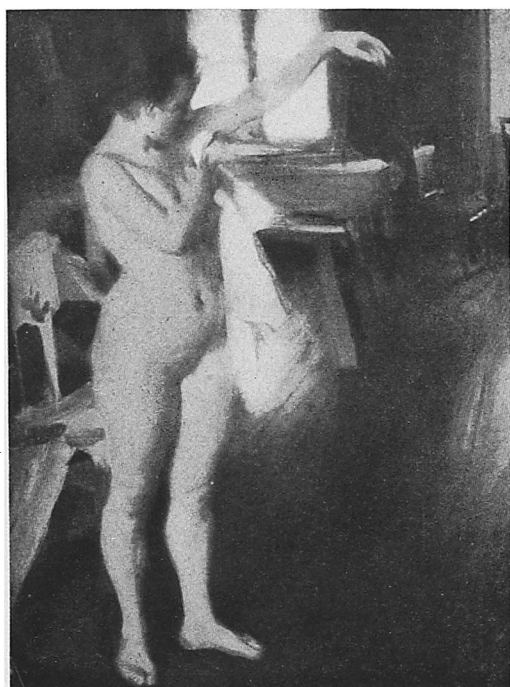


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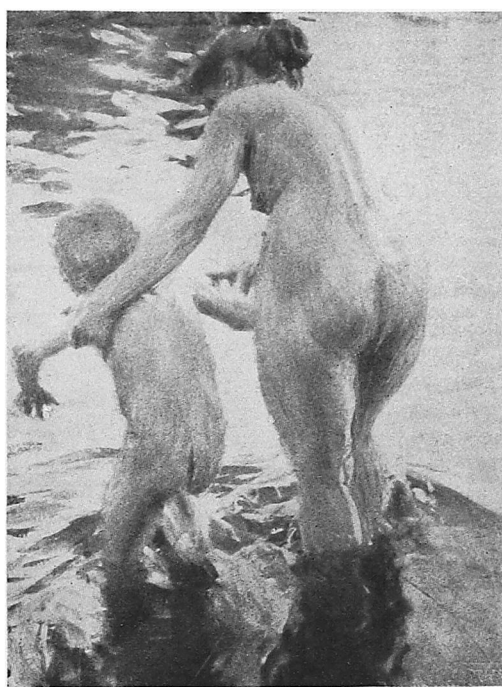


"EDO"

BY ZORN



A NUDE
By ZORN



A DEBUTANTE
By ZORN

secondary consideration, his first and foremost aim always being the consistent distribution of light.

"Genius nothing," says Zorn. "All a painter has to do is to know his trade perfectly—and then, of course, he has got to have a little taste."

But I, for one, think there is just a little

more required to make a fine painter—that indescribable "something" which Zorn has in his works. He is never dull, never uninteresting. In his inimitable way he has given to the world pictures of types and incidents of his own time, pictures of brilliant sunlight and atmosphere and of living, quivering flesh.